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93001Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2015 English

9.30 a.m. Wednesday 11 November 2015
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

There are three sections in this examination:

Section A: Close reading of unfamiliar texts

Section B: Responding to literature and language

Section C: Exploring issues in literature and language.

Write THREE essays in total, one from each section, in Answer Booklet 93001A.

Each essay is worth eight marks.

Check that this booklet has pages 2–7 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

INSTRUCTIONS

Write a response, in the form of an essay of at least 800 words, to EACH of:

- Section A
- ONE statement from Section B
- ONE statement from Section C.

Each essay should:

- demonstrate an extensive knowledge of the texts discussed, and the methods used in crafting them
- respond critically with mature ideas and independent reflection
- sustain coherent, substantiated, and engaging argument
- show accurate use and control of the conventions of academic writing.

PLANNING

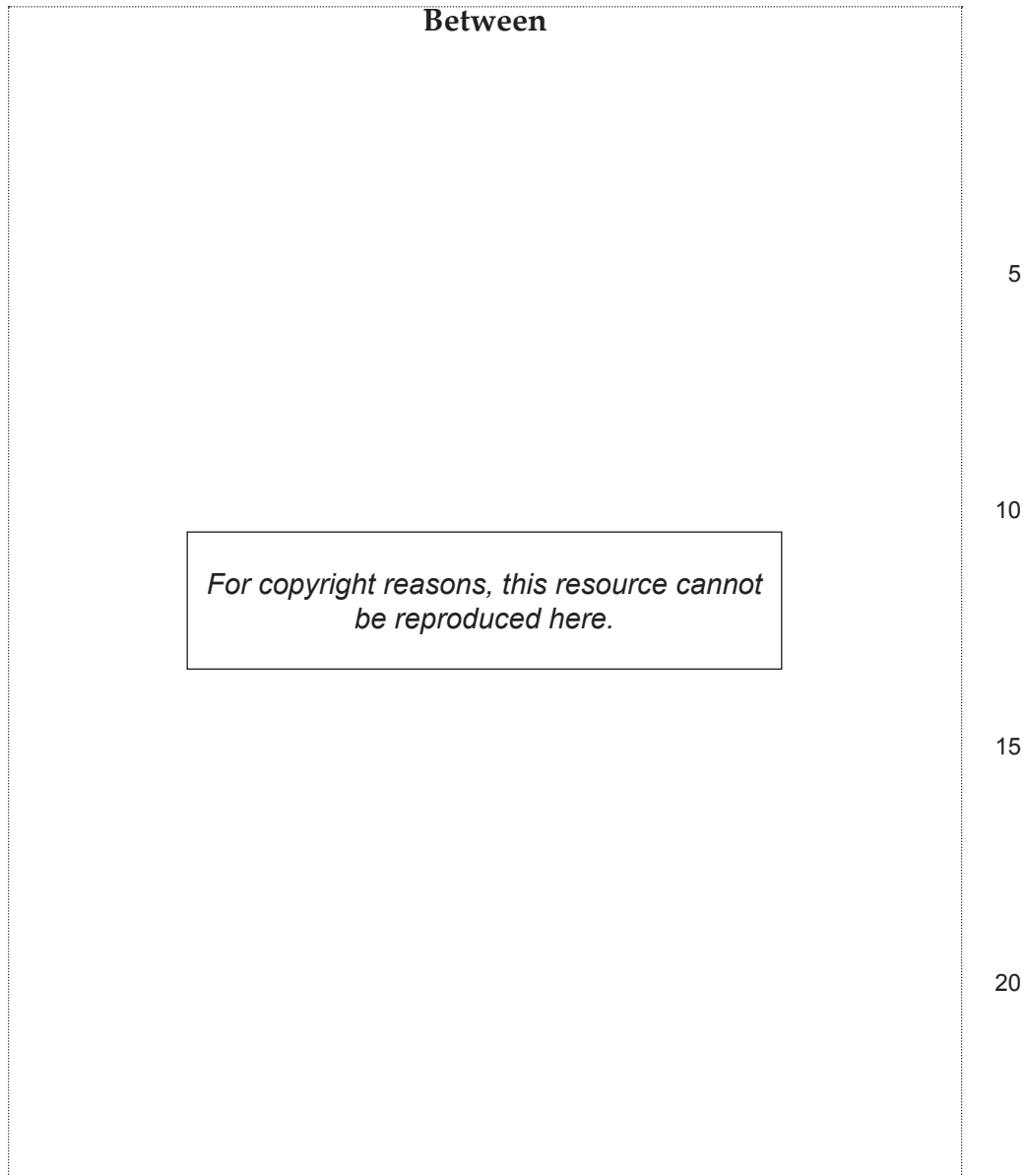
PLANNING

SECTION A: CLOSE READING OF UNFAMILIAR TEXTS

Write an essay comparing the ways that the writers develop their understanding of personalities and relationships in Text A and Text B.

The essay must focus on the way(s) each writer has crafted the text by using techniques to reinforce the content.

TEXT A



Source: C. K. Stead, "Between", in Owen Marshall (ed.) *Letter from Heaven* (Auckland: Longman Paul, 1995), p. 105.

TEXT B**Interiors**

At evening in her room writing her letter, Helen Driscoll was repossessed of her powers.

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She would write to him, again, that same evening.

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Source (adapted): Shirley Hazzard, *The Great Fire* (London: Virago, 2003), pp. 261–272.

SECTION B: RESPONDING TO LITERATURE AND LANGUAGE

Write a coherent and engaging essay in response to ONE of the statements numbered 1–12. Use the statement as the focus for an in-depth discussion of **an appropriate text or texts**.

Your essay should reflect independent thinking and show extensive knowledge of appropriate text(s), their purposes, and the methods used in crafting them.

Note: No content or quotations used in your answer to this section should be repeated in Section C.

STATEMENTS (Choose ONE)

1. **Film** has to have the ability to put people under the microscope and scrutinise them.
2. The crafting of **film** is as important as the characterisation and narrative.
3. **Poetry** exemplifies beautiful, impressive, and widely effective ways of expressing deeply held beliefs.
4. The ideal **short story** is like a knife – strongly made, well balanced, and pointed.
5. Narrative in a **novel** reflects the footprints of characters.
6. A **novel** teaches us to see the world differently; it shows us how to look into our own hearts.
7. **Drama (non-Shakespearean)** is constrained by the individual having to confront the consequences of their own actions.
8. **Non-fiction** demands a response to another's point of view.
9. **Shakespeare's** works teach us the power of words.
10. **Shakespeare** was the ultimate social engineer.
11. In a **documentary**, interpretation is the only reality that counts.
12. **Speculative fiction (science fiction, dystopian literature, and fantasy)** must overload the senses.

SECTION C: EXPLORING ISSUES IN LITERATURE AND LANGUAGE

Write a coherent and engaging essay in response to ONE of the statements numbered 13–21.

Your essay should reflect independent thinking about an issue and show extensive knowledge of **a range of appropriate texts**, their purposes, and the methods used in crafting them.

Note: No content or quotations used in your answer to Section B should be repeated in this section.

STATEMENTS (Choose ONE)

13. Works of literature display a seamless integration of possibility and language.
14. Literary texts construct a journey and imply the destination.
15. Reading is an act of skill, an art even; certainly not just an act of passive absorption.
16. New media challenges our understanding of creativity.
17. Literature creates the illusion that it is close to life, when the opposite is true.
18. We recognise literature by the flashes of beauty and the catch in the throat.
19. Storytelling is an art deep within human nature.
20. In literature, disquiet becomes a window and readers are caught on the outside looking in on themselves.
21. As the social fabric decays, the literature that emerges is more intense.

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